An acknowledged masterpiece of the repertoire for piano, four hands, Schubert's F Minor Fantasy is dedicated to Caroline, Countess Esterházy de Galantha, one of several pupils for whom he felt special affection under circumstances where there was no hope of expressing or fulfilling the relationship. For a number of years, Countess Caroline possessed the only copies of this and a number of other Schubert works. Since Schubert was notorious for losing track of manuscripts, posterity probably has the countess to thank for the fact that these works survived and were eventually published. A great admirer of the works of Mozart, Schubert may well have been inspired by the F Minor Fantasy of the earlier composer, which is also on this program. The version of Mozart's Fantasy which is heard this evening is assuredly much grander than the original performance, which was accomplished by a tiny mechanical organ inside a clock! The work was a commission from the owner of a wax-works, who wanted background music for an exhibition. In spite of his distaste for the assignment, Mozart came up with a work which is impressive and inspiring when performed on the piano or a full-size pipe organ, as it usually is today.

Barber's suite of dances entitled *Souvenirs* has been heard most frequently as ballet music for orchestra, but the piano, four hands version is the original. Barber encouraged his listeners to imagine an elegant setting from times past, such as the tea dances in the grand hotels of the Edwardian era, when waltzes and schottisches were steps that everybody knew, and the tango was a new and daring innovation.

> The 1993-1994 season of concerts at the National Gallery will end with next week's concert, a recital by pianist Jeffrey Biegel, featuring works by Beethoven, Liszt, Cui, Skryabin, and Rubinstein, and a transcription of Strauss' famous "Blue Danube" Waltz.

There are no concerts at the National Gallery during the months of July, August, and September. Concerts will resume on Sunday, October 2, 1994, with a performance by the National Gallery Orchestra, George Manos, Conductor.

Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m. on Sundays on radio station WGTS, 91.9 FM, four weeks after the live performance. In addition to these broadcasts, which will continue without interruption during the summer, select concerts from the 1993-1994 season will be featured in the program, "Music from Washington" on WETA, 90.9 FM, during the months of August and September. "Music from Washington" is broadcast on Fridays at 9:00 p.m.

THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2128th Concert

SAMUEL SANDERS, pianist CHARLES WADSWORTH, pianist

Music for Piano, Four Hands

Sunday Evening, June 19, 1994 at Seven O'clock West Building, West Garden Court Admission Free

		(
Francis Poulenc (1899-1963)	Sonata for Piano, Four Hands (1918) Prélude: Modéré Rustique: Naif et lent Final: Très vite	H H C V C C T
Franz Schubert (1797-1828)	Fantasy in F Minor Opus 103, D. 940 (1828)	a M I S S
Felix Mendelssohr (1809-1847)	Allegro brillant in A Major, Opus 92 (1841)	v t t
	INTERMISSION	s (h

PROGRAM

Wolfgang Amadeus Mozart (1756-1791) Fantasy No. 1 in F Minor K. 594 (1790)

Samuel Barber (1910-1981)

Souvenirs for Piano, Four Hands Opus 28 (1952)

Waltz Schottische Pas de deux Two Step Hesitation - Tango Galop Tonight's concert brings together the artistry of two eminent musicians, CHARLES WADSWORTH and SAMUEL SANDERS. Both performers have made a significant contribution to the world of chamber music, and have served as artistic directors of major chamber music festivals. Mr. Sanders founded and directs the Cape and Islands Chamber Music Festival, while Charles Wadsworth created and launched the Chamber Music Society of Lincoln Center and served as its director for twenty years. The lists of major artists with whom these musicians have collaborated is virtually a "Who's Who in the World of Music." Mr. Sanders has performed with, among others, Itzhak Perlman, Pinchas Zukerman, Jaime Laredo, Yo-Yo Ma, Mstislav Rostropovich, and Jessye Norman, while Mr. Wadsworth's long list of ensemble credits includes collaboration with Zukerman, Beverly Sills, John Browning, Shirley Verrett, Isaac Stern, Jan Peerce, Frederica von Stade, Jennie Tourel, Dietrich Fischer-Dieskau, and Paula Robison, with whom he appeared at the National Gallery in May of 1992.

Samuel Sanders has appeared at the Mostly Mozart, Tanglewood, Marlboro, Ravinia, Saratoga, and Spoleto (Italy) Festivals and conducts master classes in major cities from Tokyo to Tel Aviv. A member of the chamber music faculties of both Juilliard and the Peabody Conservatory, he also serves on the boards of directors of Chamber Music America, the Berkshire Opera Festival, and the Lehman College Performing Arts Center. Two of his more than three dozen recordings have received Grammy awards.

Charles Wadsworth is credited by the New York Times as being "the man behind the chamber music boom," due in no small part to his tireless activity as founder and director of the Chamber Music Society of Lincoln Center, which he headed from 1969 to 1989. In addition to his many live performances, he appears frequently on television, with the list of programs including PBS' "Live from Lincoln Center" and "Christmas Jazz Special," and ABC's "20/20."

Both pianists are familiar figures at the White House, having performed for Presidents Kennedy, Nixon, Ford, Carter, and Reagan. Steinway artists Samuel Sanders and Charles Wadsworth appear together at the National Gallery by arrangement with Judith Kurz Enterprises of New York City.

Poulenc's *Sonata for Piano, Four Hands*, written while he was still a teenager, is filled with the spirit of exuberant fun which permeated his works throughout his life. The voices of his acknowledged musical masters, Mozart, Ravel, and Stravinsky, can be heard in the form, texture, and harmonies of the music. Much of the time, Poulenc engages the two pianists in a kind of combat for territorial privilege, as the upper keyboard partner is expected to invade the lower reaches of the instrument.